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H. C. Perrin
Pan's Pipes

Vocal-Score

BREITKOPF & HÄRTEL
LEIPZIG • BERLIN • BRUSSELS • NEW YORK


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F. W. Wender







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PAN'S PIPES

BALLAD

FOR

CHORUS AND ORCHESTRA

BY

H. C. PERRIN



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BREITKOPF & HÄRTEL • LONDON

54 GREAT MARLBOROUGH STREET

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Pan's Pipes.

(Words by Elizabeth Barrett Browning.)

Allegro con moto. ♩=132.

Music by H. C. Perrin.

Piano introduction in 4/4 time, marked *Allegro con moto*. The score features a treble and bass clef with a key signature of one flat. It includes dynamic markings such as *f* and *mf*, and articulation like accents and slurs. The first four measures are marked with *red.* and asterisks.

Soprano. *rall.* *a tempo*
 Alto. *f*
 Tenore. *f*
 Basso. *f*

What was he doing the great god
 What was he doing the great god
 What was he doing the great god
 What was he doing the great god

rall. *a tempo*

Vocal staves for Soprano, Alto, Tenore, and Basso. The lyrics are: "What was he doing the great god". The music includes dynamic markings (*f*) and tempo changes (*rall.*, *a tempo*). The piano accompaniment below the vocal staves includes a *rall.* section and a *f* section.

Pan *mf* Down—
 Pan *mf* Down— in the reeds the
 Pan *mf* Down— in the reeds the
 Pan *mf* Down— in the reeds Down in the

Piano accompaniment for the Pan part, featuring a treble and bass clef. The lyrics are: "Pan Down— in the reeds the". The music includes dynamic markings (*mf*) and articulation like accents and slurs.

in the reeds by the ri-ver spreading ru-in and
 reeds by the ri-ver spreading ru-in and
 reeds by the ri-ver spread-ing ru-in
 reeds by the ri-ver spread-ing ru-in

cresc. *mf*

scat-tering ban splashing and paddling with hoofs of a goat
 scat-tering ban and
 and scattering ban splashing and paddling with hoofs of a goat
 and scattering ban and

f *dim.* *mf*

splashing and pad.dling
 breaking the gol-den li-lies a.float
 splashing and pad.dling
 breaking the gol-den li-lies a.float

mf *dim.* *mf*

and breaking the gol - den li - lies a - float with the
 splashing — and pad - dling — and
 and breaking the gol - den li - lies a - float with the
 splashing — and pad - dling — and

f *p* *mf*

dra - gon fly the dragon fly on the ri - ver -
 breaking the golden lilies afloat with the dragon fly on the ri - ver -
 dra - gon fly the dragon fly on the ri - ver -
 breaking the golden lilies afloat with the dragon fly on the ri - ver -

f *mf*

A
 He tore out a reed — did the
 He tore out a reed — did the
 He tore out a reed did the
 He tore out a reed did the

f

A

great god Pan from the deep cool

great god Pan from the deep, the deep cool

great god Pan from the deep, the deep cool

great god Pan from the deep cool

rall. *p*

p R.H.

Ad. * *Ad.* *

bed of the ri - ver The lim - pid wa - ter -

bed, the bed of the ri - ver

bed, the bed of the ri - ver

bed, the bed of the ri - ver

a tempo *mf*

a tempo

mf

tur - bid.ly ran

and the brok - en li.lies a - dy - ing lay

and the

rall. *p*

a tempo *mf* 'Ere he
p 'Ere he brought it out, 'Ere he
p 'Ere he brought it out, 'Ere he
p 'Ere he brought it out, 'Ere he
a tempo
 dragon fly had fled a way 'Ere he brought it out, 'Ere he

brought it out of the ri - - - ver
 brought it out of the ri - - - ver
 brought it out of the ri - - - ver
 brought it out of the ri - - - ver

B
f High on the shore sat the great god Pan While
f High on the shore sat the great god Pan While turbid.ly
B
f *p*
 * *Ad.* * *Ad.* *
 25641

turbid.ly_ flow'd_ the ri - ver and hew'd

turbid.ly_ flow'd_ the ri - ver and hack'd and

p *f* *f*

mf

and hack'd and hack'd_ and hew'd as a great god

hew'd and hack'd_ and hew'd as a great god

f *f* *f* *f* *f* *f*

mf

Ad. * Ad. * Ad. * Ad. *

can_ with his hard bleak steel at the pa - tient reed Till there

can_ with his hard bleak steel at the pa - tient

mf *mf* *mf* *mf*

was not a sign of the leaf in - deed there was not a sign of the
mf reed, Till there was not a sign, there was not a sign of the

leaf in - deed to prove it fresh from the ri - ver
mp He
mp He

cut it short did the great god Pan How
mf

tall — it stood by the ri - ver then drew the pith

How tall — it stood by the ri - ver then

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with the lyrics "tall — it stood by the ri - ver then drew the pith". The piano accompaniment consists of a right-hand part with triplets and a left-hand part with chords and triplets. Dynamic markings include *mf* and *mf*. The key signature has three flats, and the time signature is 3/4.

like the heart, — the heart of — a man steady - ly —

drew the pith, then drew the pith like the heart — of a

The second system continues the vocal line with lyrics "like the heart, — the heart of — a man steady - ly —" and "drew the pith, then drew the pith like the heart — of a". The piano accompaniment features a right-hand part with triplets and a left-hand part with chords and triplets. Dynamic markings include *p* and *p*. The key signature has three flats, and the time signature is 3/4.

— from the out - side ring and notch'd and

man steady - ly — from the out - side ring and notch'd

The third system continues the vocal line with lyrics "— from the out - side ring and notch'd and" and "man steady - ly — from the out - side ring and notch'd". The piano accompaniment features a right-hand part with triplets and a left-hand part with chords and triplets. Dynamic markings include *mf*, *cresc.*, and *cresc.*. The key signature has three flats, and the time signature is 3/4.

notch'd and notch'd the poor dry empty thing in holes as he
 and notch'd the poor dry empty thing in holes as he

The first system of the musical score features four staves. The top two staves are vocal lines with lyrics. The bottom two staves are piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat). The first vocal line starts with a piano (*p*) dynamic and includes accents (^) over several notes. The piano accompaniment includes triplets and various chordal textures.

rall. **Da tempo** = $\text{♩} = \text{♩}$
 sat by the ri - - - ver This is the
 sat by the ri - - - ver This is the

The second system continues the musical score. It features a tempo change from 'rall.' to 'Da tempo' with a note equal to a quarter note. The key signature remains three flats. The piano accompaniment includes a triplet in the bass line and various chordal textures.

rall. **Da tempo** = $\text{♩} = \text{♩}$
 This is the way
 This is the way

The third system continues the musical score. It features a tempo change from 'rall.' to 'Da tempo' with a note equal to a quarter note. The key signature remains three flats. The piano accompaniment includes a triplet in the bass line and various chordal textures.

way laugh'd the great god Pan
 way laugh'd the great god Pan *mf*
 laugh'd the great god Pan laugh'd
 laugh'd the great god Pan

The fourth system continues the musical score. It features four staves with vocal lines and piano accompaniment. The key signature remains three flats. The piano accompaniment includes a triplet in the bass line and various chordal textures. The lyrics are: 'way laugh'd the great god Pan', 'way laugh'd the great god Pan', 'laugh'd the great god Pan laugh'd', and 'laugh'd the great god Pan'.

laugh'd while he sat, he sat by the laugh'd while he

sat, he sat by the ri - ver This is the
 sat, he sat by the ri - ver This is the
 ri - - - ver by the ri - ver This is the
 while he sat by the ri - ver This is the

way the on - ly way since gods be - gan to make sweet mu.sic they could suc.
 way the on - ly way since gods be - gan to make sweet mu.sic they could suc.
 way the on - ly way since gods be - gan to make sweet mu.sic they could suc.
 way the on - ly way since gods be - gan to make sweet mu.sic they could suc.

ceed, Then drop - ping his mouth to a hole in the reed he
 ceed, Then drop - ping his mouth to a hole in the reed he
 ceed, Then drop - ping his mouth to a hole in the reed he
 ceed, Then drop - ping his mouth to a hole in the reed

blew, he blew in pow'r by the ri - ver
 blew in pow'r in pow'r by the ri -
 blew in pow'r in pow'r by the ri -
 he blew, he blew in pow'r by the ri -

E *Meno mosso.*

Sweet sweet sweet o Pan
 ver
 ver
 ver

E *Meno mosso.*

pier - - cing sweet by the ri - - ver

the sun on the hill for - get to die and the

li - lies re - viv'd and the dra - gon fly came back to

rall.

dream on the ri - ver

f yet

f yet

f yet

f yet

rall.

f yet

F *Primo tempo.*

half a beast is the great god Pan

half a beast is the great god Pan

half a beast is the great god Pan *mf* to

half a beast is the great god Pan *mf* to laugh

F *Primo tempo.*

f

mf to laugh as he sits by the

mf to laugh as he sits by the

laugh to laugh as he sits by the

to laugh as he sits, he sits by the

mf

mf to laugh as he sits by the

mf to laugh as he sits by the

laugh to laugh as he sits by the

to laugh as he sits, he sits by the

dim. *p* *pp*

ri - ver ma - king a po - - - et out of a

dim. *p* *pp*

ri - ver ma - king a po - - - et out of a

dim. *p* *pp*

ri - ver ma - king a po - - - et out of a

dim. *p* *pp*

ri - ver ma - king a po - - - et out of a

p

man the true gods sigh for the

p

man the true gods sigh for the

p

man the true gods sigh for the

p

man, the true gods sigh for the cost the

cost and pain for the reed which

cost and pain for the reed which

cost and pain the true gods sigh for the

cost and pain, the true gods sigh for the

grows ne-ver - more a - - - gain as a
 grows ne-ver - more a - gain as a
 reed which grows ne - - ver -
 reed which grows ne - - - ver - - more as a

reed as a reed on the ri - ver, the *mf*
 reed as a reed on the ri - ver, the *mf*
 reed as a reed on the ri - ver, the *mf*
 reed as a reed on the ri - ver, the *mf*

G
 true gods sigh for the cost and pain for the *p*
 true gods sigh for the cost and pain for the *p*
 true gods sigh for the cost and pain for the *p*
 true gods sigh for the cost and pain for the *p*

cresc. reed which grows never - more a - gain as a reed, as a
cresc. reed which grows never - more a - gain as a reed, as a
cresc. reed which grows never - more a - gain as a reed, as a
cresc. reed which grows never - more a - gain as a reed, as a

ff rall. reed on the ri - - - ver. a tempo
ff reed on the ri - - - ver.
ff reed on the ri - - - ver.
ff reed on the ri - - - ver.

rall. reed on the ri - - - ver. a tempo

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